



MANITOBA CALLING

OCTOBER 1944



She's all equipped for overseas



Vol. VIII, No. 10.	Address all communications to Public Relations Department,	
Single Copy	CKY Radio Branch CKX	October, 1944.
5c	Manitoba Telephone System,	12 Issues, 60c.
	Winnipeg.	Post Free.

Ladies in Khaki

This issue of Manitoba Calling pays its respects to the Canadian Women's Army Corps—familiarily known as "The C.W.A.C.'s".

The job these girls are doing for Canada is a credit to their officers and other ranks alike and commands the admiration of all our citizens.

Canadian women—and there are none finer anywhere—are showing the world in this war, as opportunity has never permitted hitherto, that they can master almost any trade and stand shoulder to shoulder with our men in defence of Democracy with inspiring effectiveness.

We salute "The C.W.A.C.'s"—God bless them!

* * *

Our Cover Girl

She is Pipe Major Lillian Grant of Victoria, B.C. Daughter of Mr. and Mrs. John Grant of that city, Lillian has been playing the bag-pipes since at the age of twelve she coaxed her sister's dancing teacher to give her lessons. In a short time she was a top-ranking piper, eventually forming an all-girl band, the Highland Lassies of Victoria, which she directed until her enlistment in 1942.

Pipe Major Grant's current ambition is to parade her girls down London's Piccadilly on V-Day.

May she soon achieve her wish. She's a bonnie lassie indeed!



Olga Pavlova Returns

After some years of absence from Winnipeg, lovely Olga Pavlova made two visits to CKY recently to sing with Pelham Richardson's "Studio Strings". Olga made her radio debut while a schoolgirl at Ste. Mary's Academy. Since then she has studied in the conservatories of Saskatchewan (Regina) and Toronto.



Daughter of Rev. P. Bozyk of Winnipeg, Olga Pavlova sings in English, Ukrainian, Russian and Italian. She has filled numerous successful engagements on radio and concert platforms in the United States. At present she is employed in the Office of Strategic Services, New York City. While Olga sang in CKY's studio (above), her son and daughter, Michael and Olga (left) listened in the observation room.

H. B. C. presents "Ebony Jones"

"Ebony Jones" is the new radio presentation of the Hudson's Bay Company Wholesale Department (Fort Garry Tea and Coffee) heard over CKY every Wednesday evening at 6:45 p.m. The story tells of the adventures encountered by Ebony Jones and his new partner, Henry Honeysuckle, in operating the Shine-Em-Up Shoe Shine Emporium, an undertaking that has a somewhat perilous career due in no small part to the scientific ideas of both owners. "Ebony Jones" is played by Graham Rattray, for many years heard in the same character on the "Red River Barn Dance"; and "Henry Honeysuckle" is portrayed by Vernon Rattray, his son, making his debut in radio with the part.





It's a
Star-studded Season
for
CKX Listeners

Being affiliated with the new Dominion Network of the CBC, CKX is now bringing its listeners a grand array of hit radio programmes hitherto not available in Western Canada. Some of these outstanding shows are listed below:

★	PHILCO HALL OF FAME Sundays at 5:00 p.m.	★	FRANK MORGAN Thursdays at 7:00 p.m.	★
★	MUSIC FOR CANADIANS Sundays at 7:30 p.m.	★	CANADIAN CAVALCADE Thursdays at 8:30 p.m.	★
★	RADIO READER'S DIGEST Sundays at 8:00 p.m.	★	LIGHT UP AND LISTEN Thursdays at 9:00 p.m.	★
★	FRED ALLEN'S SHOW Sundays at 8:30 p.m.	★	EVEREADY EARLYBIRDS Fridays at 8:00 a.m.	★
★	BLIND DATE Mondays at 7:30 p.m.	★	THE ALDRICH FAMILY Fridays at 7:00 p.m.	★
★	INFORMATION PLEASE Mondays at 8:30 p.m.	★	THE THIN MAN Fridays at 7:30 p.m.	★
★	SECRET SERVICE SCOUTS Tues. and Thurs. at 6:15 p.m.	★	THAT BREWSTER BOY Fridays at 8:30 p.m.	★
★	BOB HOPE Tuesdays at 9:00 p.m.	★	GILLETTE FIGHTS Fridays at 9:00 p.m.	★
★	TREASURE TRAIL Tuesdays at 9:30 p.m.	★	OPERETTA TIME Fridays at 10:30 p.m.	★
★	SMILIN' ED. McCONNELL Wed. and Sat. at 7:30 a.m.	★	L FOR LANKY Sundays at 6:30 p.m.	★

and more to come!



MANITOBA CALLING

LETTER FROM CALVIN

As announced in previous issues of Manitoba Calling, Flight Lieutenant Calvin Pepler, of CKY's Public Relations Department, made a forced landing in northern Italy some months ago and was reported as a prisoner of war. Other pilots of his squadron who saw his plane brought down by anti-aircraft fire stated their belief that he was not seriously injured. Now comes more definite information in a letter recently received by Calvin's parents, Mr. and Mrs. J. K. Pepler, who have kindly given us permission to publish it in full:

June 29.

Dear Folks,

I trust that you have long ago received word as to my safety and therefore not worried too much. This is the third letter, so you should have the details I can give. Just in case they did not arrive, I am now in my camp resting in hospital. I am not very sick but concussion left me with headaches and weak from loss of blood.

Soon I will be O.K. and can return to exercise and studies with the rest of the camp. I cannot write very much so do not worry because the mail is slow. You may give my address around and I'll take turns in my answers. Do not worry about sending things, for one food parcel is the limit and I say the Red Cross (P.O.W.) do wonders for us.

Love to all,

Calvin.

Flight Lieutenant Pepler's friends at CKY and CKX, as well as the many readers of Manitoba Calling who remember meeting him on their visits to our studios, are glad indeed to know that he is safe. Calvin, who is a fine type of clean young Canadian, volunteered early in the war, enlisted in the Army, transferred to the R.C.A.F., and became in due course a fighter pilot. Prior to his capture he was engaged in operations in England and the Continent, North Africa, Sicily and Italy.



INSPECT CKY

Visitors are welcomed at CKY's studios. Clubs and other groups wishing to make the tour should telephone 92 191 for an appointment.

ADMIRAL KEYES

The photograph on the opposite page was taken at CKY during a recent visit by Admiral of the Fleet, Baron Keyes of Zeebrugge and Dover, G.C.B., K.C.V.O., D.S.O.

Admiral Keyes is best known for his service in the two world wars. In 1915, after four years as head of the submarine service, he became Chief of Staff of the Eastern Mediterranean Squadron at the time of the Gallipoli campaign; he was mentioned in dispatches, awarded the C.M.G. and D.S.O. and made Commander of the Legion of Honour. Always noted as a bold and resourceful strategist he achieved lasting fame as leader of the daring raid which destroyed the German naval base at Zeebrugge in 1918. Lord Keyes was called from retirement in July, 1940, to become the first Director of Combined Operations and held this important post until October, 1941.

Introduced at CKY's microphone by Lieut. Commander G. E. Kernohan, Commanding Officer of H.M.C.S. Chipawa, Admiral Keyes gave an interesting account of "combined operations" in the present war. He highly commended the Canadian Navy and made a special reference to the remarkable number and the fine quality of naval personnel enlisted from the prairie provinces.



F M IN CANADA

"The first newcomer in the radio field will be Frequency Modulation, which is here now, and will stay . . . In the next few months, the CBC will be experimenting with medium power transmitters in Montreal, not only to permit engineers to increase their knowledge of Frequency Modulation, but also in order that the listening public may have an opportunity to hear it for themselves. There will be other similar experiments in other centres. — CBC

Distinguished Visitor at CKY



Admiral of the Fleet Baron Keyes, G.C.B., K.C.V.O., D.S.O.
Photograph by Geo. H. Hunter. Winnipeg.



So You Want to Write for Radio?

By Walter H. Randall, Continuity Editor, CKY.

CONTINUITY

In writing radio commercials, there are certain things you must remember every time you roll a piece of paper into your typewriter.

1—The sponsor's message must please the great god of Radio—the listener.

2—Your copy must be appealing and by use of proven facts, made convincing.

3—Your copy must try to sell the sponsor's product or service to the listener so convincingly that he or she will automatically ask for it whenever she goes shopping.

4—Radio copy sells only through the listener's ear. Remember it is not visual like advertisements that can be read.

The problem that confronts every continuity writer then is **"How shall I prepare copy that will have the desired selling power, yet possess dignity, refinement and elegance?"**

Therefore, continuity writers must be specialists who can steer their commercial copy through the very narrow channel between the Scylla of sensationalism and cheapness on the one side and the Charybdis of stilted language and toney conservatism on the other side.

Every line of merchandise it is possible to write about for radio presents its own individual problem for the person who must clothe it with attractiveness and interest by the use of telling phrases and clever words. After all, radio advertising is merely the publicising of a sponsor's name and business for the listener—in other words, the business card of the air waves. The outstanding method for learning how to write radio commercials is, simply, **write them!**

Do it this way: First of all, listen seriously to the radio station or stations operating near where you live. When I say listen seriously, I mean listen to the commercial announcements carefully. Study them; analyze how the material is presented; how it affects you; what



Listen carefully to commercial announcements

points are stressed; clever openings; clincher closings and so on.

Jot down the essentials of the announcement, then set to work and re-write it. Use your own ideas and your own language. Pretend that you are working in a radio station or for an advertising agency and that the sponsor has just given you the material and wants an announcement worth the money he is paying for it.

Fine. Now keep in mind that most announcements (commercial announcements for radio are called spots) average twenty-five, fifty or one hundred words in length. If the thought of getting a sponsor's message of twenty-five or fifty words into acceptable radio copy badly frightens you, use this easy method:

Write your dry cleaning establishment (or it can be a coal dealer, jeweller, furrier, furniture store, shoe store, etc.) into radio copy, using as many words as it takes you to properly tell what you want to say about the sponsor's product.

Now take your finished announcement and cut out all the unnecessary words. Once you have started to prune it down to twenty-five or fifty words, you will find instances where you have repeated yourself, and places where one word will take the place of three.

Gradually, as you practice writing



spot announcements, you will find that you are getting the main essentials of the commercial across in the allowed number of words without a lot of cutting of excess words.

Remember, radio time is marked in seconds throughout the broadcasting schedule and every second must be accounted for. Hence the very necessary limit on the number of words in a spot announcement. But always write your spot out in full, no matter how long it is at first, because in this way you lose none of the ideas that should be in it. The pruning will serve to tighten the announcement into fine and potentially successful copy.

Take the advertisements in newspapers and magazines and rewrite them, first as twenty-five word spots, then as fifty-words and lastly as one hundred word announcements.

Write as you talk, if possible, and use vivid words and phrases. Use short sentences, but don't make the mistake of linking too many staccato sentences together. Simple, easy-to-understand language is best.

Radio copy cannot be classed as great literature, therefore the language of ordinary conversation will serve your needs. Radio copy English need not necessarily conform to the standards of the classroom. But ungrammatical construction and slangy expressions must be avoided in your copy.

After all, advertising, whether for radio or any other medium, is only a substitute for a personal call or appeal. Thus good advertising copy calls for a certain amount of freedom in the use of words and a limited amount of extravagance in expression is warranted in order that the necessary emphasis may be obtained. Over-exaggeration or misstatement of fact is inexcusable, but a moderate use of the superlative is often essential.

When you listen to a commercial over the air, or read an advertisement in a newspaper or magazine, you will find each and every one different. But basically they are the same because they all want to sell; only the technique used and the manner of approach differ.

For instance, most advertisements will contain one or more of the following points:

Specifications of Quality—materials, design, workmanship, etc.

Commendations of Users—experiences of some customers.

Performances—under different conditions.

Expert Evidence — authorities who commend, or use, the product.

Official Recognition—won in expositions, laboratory-tests, etc.

Background of Manufacturer — reputation, experience, research and production facilities.

"Demonstration" Reasons — scientific or mechanical nature.

Sales Records—consumer demand.

Discriminating Outlets—stores which sell product successfully.

Guarantee — manufacturer's willingness to let product prove its merit.

Notice how they are used so as to stimulate the desire to buy. In other radio commercials and visual advertisements, points such as the following may be used:

Make an Offer—offer booklet, sample, free trial, premium, introductory price, or some extra inducement.

Time Limit—time limit on offer.

Limited Supply—

Guarantee — product is guaranteed and this assurance is pointed out.

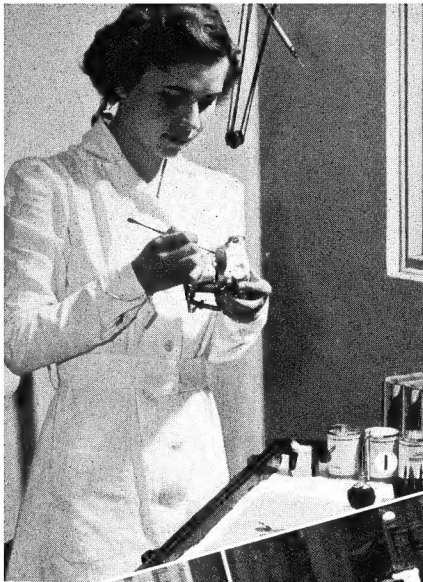


Operator monitoring a "spot"

Price Reduced — pointing out desirability of taking advantage of it at once.

Gain or Loss—what is gained by pur-

(Continued on page 12)



The C.W.A.C. ... On and Off Duty

1. A C.W.A.C. dental assistant putting the finishing denture.
2. Three clerical workers at Canadian Military Headquarters, London, England.
3. Women of the C.W.A.C. have taken their place in the front lines.
4. It's a jive session time for the C.W.A.C.'s when they learn to dance.
5. C.W.A.C.'s learn to drive several types of army jeeps and staff cars to ambulances and heavy trucks.
6. Ladies of the C.W.A.C. quartermaster stores fitting uniforms and service equipment to recruits.
7. These five members of the C.W.A.C. are finishing up during a field day at a Manitoba training centre.
8. Bandswomen writing musical scores in preparation for a parade.
9. A corporal of the C.W.A.C. at her filing cabinet in Military Headquarters, London, England.
10. Here's a platoon of C.W.A.C.'s in battle order during a parade.

"They Serve that Men May Live"



V.A.C. and Off Duty

at putting the finishing touches to a

Canadian Military Headquarters in
ve taken their place in Army labora-

the C.W.A.C.'s when work is done.
several types of army vehicles, from
balances and heavy trucks.

artermaster stores fitting and issuing
ment to recruits.

C.W.A.C. are finishing a 200-yard dash
initoba training centre.

al scores in preparation for the next

C. at her filing cabinet in Canadian
ndon, England.

W's in battle order during a ceremonial

at Men May Fight"





What's His Name?

(By L. T. S. NORRIS-ELYE, Director, Manitoba Museum)

If your name is Morgan, you would probably be somewhat irritated if most people persisted in calling you Mussolini, and quite relieved on those rare occasions upon which you are greeted by your proper name. It would not satisfy you to have people reply that they would continue to call you Mussolini merely because the vast majority of people called you by that name. Nor would it please you to be told that it did not matter, since you and Mussolini belonged to the same species, although you are continents apart in almost every other respect.

Unfortunately, this is the situation in other popular names of many of our animals and it should be corrected at the earliest possible moment. Many of these names are entirely misleading and are given to animals that are only remotely related to those which should bear these names. Unfortunately, these inexcusable mistakes are deliberately perpetuated by most text-book writers simply because most readers would not even recognize the animal by its proper name. Most of our books are full of Mussolini-Morgans.

In North America there have never been buffalo, buffalo-hunters nor buffalo-robbers; pemmican was not made from buffalo meat. Our animal is a BISON and not a buffalo. To find buffalo, you must visit Africa or Asia. Look up a picture of a buffalo and of a bison and you will see how very different they are from each other.

Not Elk

The animal, like an enormous Scottish deer is not an elk but a WAPITI. We happen to have an entirely different animal that should be called the American elk to distinguish it from the similar European elk and which was so named centuries before the American elk was known. We call the American elk the MOOSE. This is not very objectionable because we have merely



He is Not a Buffalo

adopted the Ojibway and Cree names for the animal.

The three kinds of common little animals almost invariably called gophers, are not gophers and are hardly related to them at all; they are GROUND SQUIRRELS and are so-called to distinguish them from their near relatives the tree squirrels. The real gopher is the pocket gopher which is hardly ever seen above ground. They are in countless millions in Manitoba and make the earthy hills often referred to wrongly as "mole-hills". These pocket-gophers have great, spade-like fore-feet and large fur-lined outside pockets in the cheeks which will hold about an egg-cup-full of seeds, etc. each. They can be turned inside-out like trouser pockets.

Unless you know the difference between hares and rabbits, you will refer to "bush rabbits" when you see these abundant animals in the forests. They are not rabbits at all; they are VARYING HARES. Among other things, hares have some black on the tips of the ears; rabbits have blackish edges on the ears. Hares in our latitudes change to white in winter while the rabbits remain brown. Near Winnipeg the little cotton-tail rabbits, with their notice-



ably short ears, seem to be increasing rapidly. Perhaps the best identification marks of the cotton-tail are the snow-white under surface of the tail, very short ears and hind feet.

Among the birds there are just as many wrong names and they have become so widely used that it is almost impossible to get rid of these errors. They were probably named by early settlers who knew nothing of science and were looking sentimentally for the European robin and other birds with which they were familiar, but in vain.

The AMERICAN ROBIN is not a robin at all and not even remotely related to it; it is a thrush and was formerly known to some authors as the rose-breasted thrush, an accurate and suitable name. Again, most people refer to a turkey buzzard when they mean a TURKEY VULTURE. This vulture does not resemble a buzzard to which our eagles, red-tailed hawk, etc. belong. And the name turkey reminds me that many people, speaking of a SANDHILL CRANE, call it a wild turkey. The cranes are long-legged wading birds with slender bodies and do not resemble a wild turkey or any of its relations the grouse, partridges, etc. in the least degree beyond the fact that both have two legs and feathers. The name is said to have been given on account of the crane's flavour resembling that of a turkey. Have we to name all our birds by comparing flavours?

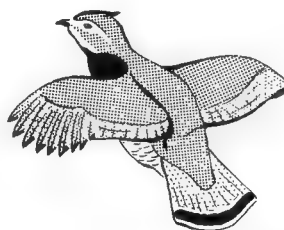
He is no Lark

Our popular meadowlark is not a lark and not even like one. It is a STARLING. Compare it with another starling—the newly-arrived European starling — and the resemblance is obvious with its stiff walk, short tail, long, pointed beak and much sailing in flight.

One of the most widespread errors is to call all sandpipers snipe. True, the snipe is a sandpiper but in North America there is only one kind of snipe, apart from accidental visits from Europe. Ours is WILSON'S SNIPE and is easily known by its violent zig-zagging flight and by the rufous inner tail feathers. The other long-billed waders of small to medium size are either sand-

pipers (of many kinds) or phalaropes.

There is a bad mix-up between grouse and partridges too. Grouse have the feet feathered to where the toes begin (one group of grouse, ptarmigan, have feathers to the claws) but partridges have the foot bare of feathers. Next time you shoot a "bush partridge", look at the foot and you will see why it should be called the RUFFED GROUSE, "ruffed" on account of the prominent neck feathers.



Ruffed Grouse—not Partridge

There are other instances which I could give but I will content myself with an entirely different group, the amphibians. These include the toads, frogs and salamanders. In all these the skin is absolutely bare, no scales, feathers or hair. Those lizard-shaped animals that swarm in sloughs, ditches or, in autumn, in our cellars and wells are not related to lizards; they are salamanders. If they were lizards, they would have closely-knit scales all over the body and limbs and claws on the toes. The salamanders have neither. In Manitoba we have at least three kinds of salamanders, and lizards are extremely rare (the skink has been reported). On the other hand in Alberta is a perfectly good lizard, (I have collected one there myself) locally called the horned toad which is really the HORNED LIZARD. It is not the slightest bit like a toad as you can see for yourself if you care to visit the Museum where I have a live toad named Mussolini. Here the facial resemblance is excuse enough for the name, though I must, on behalf of the toad, protest that it is not scientifically related to that individual, even if both are of a primitive type.



George Robertson

YOUR ESSO REPORTER

Handling the Esso Reporter assignment, presented by Imperial Oil Limited at 5.30 p.m. C.D.T. daily, is George Robertson, who has returned to CKY following two years' service in the R.C.A.F. George joined the staff of CKY in October, 1941 and enlisted as a wireless mechanic in July, 1942.



ABNER DOES A GOOD TURN

Tuffy (Abner) Goff, of Lum and Abner, has a recording arrangement attached to his short wave receiving set. With this he makes recordings of messages broadcast via Tokio from men in Jap prison camps. He sends the discs to the boys' families in the United States.



HOME ON LEAVE



Leading Aircraftman Gordon Thompson, formerly on CKY's technical staff and now in the R.C.A.F., had a spot of leave from No. 8 O.T.U., Greenwood, N.S., a week or two ago, so dropped in to see his old friends at CKY. Gordon enlisted in October, 1942. It will be a grand reunion when he and all our other boys on active service come back to us again—and may it be soon!

So You Want to Write for Radio

(Continued from page 7)

chasing product immediately, or what is lost by not owning it.

Radio commercial copy has but one purpose in almost every case—to **make people want the sponsor's product**. So in many cases your copy will be aimed directly at the innermost desires of the people listening in.

Listeners may want . . . health—time—money—popularity—improved appearance—comfort—leisure—advancement, business and social—increased enjoyment, self-confidence.

Want to Be . . . up-to-date—sociable—proud of their possessions—efficient.

May desire to . . . satisfy their curiosity—express their personalities—emulate the admirable—appreciate beauty—acquire or collect things—win others' respect—improve themselves generally.

All Want to Save . . . time—money—work—discomfort—worry—doubts—risks—personal embarrassment.

The sponsor has the product or service to accomplish those ends for the listener, so it is up to you to get that fact across.

(To be continued.)



CKY PROGRAMMES

*Radio programmes are subject to change without notice. The following items are listed as a guide to some of the most popular features. For more details see Winnipeg daily newspapers. Daily programmes are shown in heavy type. Those marked * run on weekdays. Those marked † are on weekdays except Saturdays. All times Central Daylight.*

SUNDAY

- 9.00—CBC News—CBC.
- 9.45—Recollections in Song.
- 10.00—Neighborly News—CBC.
- 10.15—Prairie Gardener—CBC.
- 11.00—Church Service.
- 12.25—News.
- 12.30—Chamber Music—CBC.
- 1.00—CBC News—CBC.
- 1.15—Anzac News Letter—CBC.
- 1.30—Religious Period—CBC.
- 2.00—New York Philharmonic Orch.—CBC.
- 3.30—H.M.C.S. Chippawa Band (Alt.)
- 3.30—The Navy Reports—CBC—(Alt.)
- 4.00—CBC News.
- 4.30—Musical Programme.
- 5.45—Musical Program
- 6.00—Jack Benny.
- 7.00—Church Service
- 8.00—Stage "45"—CBC.
- 8.30—American Album—CBC—Bayer Aspirin.
- 9.00—CBC News—CBC.
- 9.15—Songs of Empire—CBC.
- 10.00—Choristers—CBC.
- 11.00—BBC News Reel—CBC.
- 11.30—News Time and Sign Off.

MONDAY

- * 7.00—News and Band Revue.
- * 7.30—News.
- * 8.00—CBC News—CBC.
- † 8.05—Eight-o-Five Show.
- † 10.00—Road of Life—CBC—Chipso.
- † 10.30—Soldier's Wife—CBC—W.P.T.B.
- † 10.45—Lucy Linton—CBC—Sunlight Soap.
- † 11.00—BBC News—CBC.
- † 11.15—Big Sister—CBC—R-inso.
- † 11.30—Recorded Varieties.
- † 1.00—News and Messages.
- † 1.30—CBC Farm Broadcast—CBC.
- † 2.00—Woman of America—CBC—Ivory.
- † 2.15—Ma Perkins—CBC—Oxydol.
- † 2.30—Pepper Young's Family—CBC—Camay.
- † 2.45—Right to Happiness—CBC—P. & G.
- † 3.15—CBC News—CBC.
- † 3.18—Topical Talks—CBC.
- † 4.00—Front Line Family—CBC.
- 5.15—University Lecture.
- 5.45—Marching Along Together.
- 6.15—Listen to Leibert.
- † 6.30—CBC News.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.45—Rhythm and Romance—CBC.
- 8.00—Lux Radio Theatre—Lever Bros.—CBC.
- 9.15—Canadian Roundup—CBC.
- 10.00—String Album—CBC.
- 10.30—Harmony House.

TUESDAY

- 9.15—Peggy's Point of View.
- 9.45—The Voice of Inspiration.
- 5.45—So the Story Goes—Anacin.
- 6.00—Norman Cloutier.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Big Town—Sterling Products—CBC.
- 7.30—Art in Living—CBC.
- 8.00—John and Judy.
- 8.30—Fibber McGee and Molly.
- 9.30—Songs of Empire.
- 10.00—Studio Strings—Man. Tel. System.

WEDNESDAY

- 5.15—University Lecture.
- 5.45—Marching Along Together.
- 6.00—Music Salon.
- 6.15—Listen to Leibert.
- 6.45—Ebony Jones.
- 7.00—The People Ask—CBC.
- 10.30—Invitation to Music.

THURSDAY

- 9.15—Peggy's Point of View.
- 5.45—So the Story Goes—Anacin.
- 5.45—Lum and Abner—Alka Seltzer.
- 7.30—Drama.
- 8.00—Kraft Music Hall—CBC—Kraft Cheese.
- 9.00—CBC News—CBC.
- 10.00—CBC Drama—CBC.
- 10.30—Music of the New World.

FRIDAY

- 5.15—University Lecture.
- 5.45—Marching Along Together.
- 6.15—Listen to Leibert.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.30—Musical Mail Box.
- 8.00—Waltz Time—CBC—Sterling Products.
- 9.30—Eventide—CBC.
- 10.00—Soliloquy—CBC.
- 10.30—Vancouver Playhouse.

SATURDAY

- 9.00—CBC News—CBC.
- 9.15—Peggy's Point of View.
- 9.45—Morning Devotions—CBC.
- 11.15—University Lecture.
- 11.30—Studio Strings—Man. Tel. System.
- 12.00—Week-end Review.
- 1.00—News and Messages.
- 6.30—British Variety Show.
- 7.00—Ici l'on Chante—CBC.
- 10.00—Dances of the Nations—CBC.
- 10.30—CKY Dance Orchestra—CBC.
- 11.30—Leicester Square—CBC.

Write to your radio stations commenting on the programmes, favourite or otherwise. CKY and CKX give careful consideration to all suggestions and criticism.



When Announcing was a Spare Time Job

By JOE ZILCH

Mr. Zilch expresses his own views, which are not necessarily shared by CKY.

I have just been examining some diary notes and newspaper clippings relating to the commencing years of CKY's long service to the people of Manitoba and I have found among the fading pages some material which, it seems to me, is worth preserving in the archives of this province.



Joe Zilch

As veteran radio listeners will recall, CKY was the first publicly owned radio station in Canada to provide broadcasting service. Officially opened in March, 1923, following some months of experimentation, CKY stood alone for several years as an example of a broadcasting system maintained partly by listeners' license fees and partly by revenue derived from advertising.

The following is quoted from a clipping in CKY's files:

"Ottawa, April 27, (1923): A resolution authorizing the Governor-in-Council to pay a portion of the fees collected on radio-telegraph licenses to provincial governments, private companies or other persons 'for service given in connection with the operation of broadcasting stations and for services performed in connection with the licensing and inspecting of stations' passed in the House-of-Commons this evening. Hon. Ernest Lapointe said that approximately 10,000 licenses for receiving stations had been issued last year, and it was expected that this number would be multiplied by five this year. Last year there were 40 broadcasting stations in Canada, but only twenty-five of these had applied for a renewal of the license. The proposed bill was designed to meet the needs of the Province of Manitoba. Two

Winnipeg newspapers had not renewed their licenses for broadcasting stations, but the Manitoba government was willing to open a broadcasting station (Had already done so—J.Z.) if a portion of the license fees was granted to it. It was also the intention to allow provincial governments to issue licenses on behalf of the Dominion government and to inspect stations, the provincial authorities being paid a portion of the license fees . . ." This arrangement has long since been discontinued.

Ten thousand licenses for "receiving stations" in all Canada; only twenty-five of Canada's forty broadcasters carrying on:—strange reading in 1944! A quaint expression, too, "receiving stations", reminding us that a radio set as a piece of essential furniture in every home had not yet developed. A receiver was a "station", still retaining the nomenclature of professional wireless telegraphy.

Though our Winnipeg daily newspapers had then voluntarily ceased their broadcasting activities, they were, as indeed they always have been, generous in giving publicity to CKY's programmes. In the spring of 1923, CKY was staffed by a manager-announcer (who might have had several other hyphenated titles added) and an operator, both working under the immediate direction of the chief engineer of the Telephone System. Reports on the evening's programmes were typed by the manager-announcer-etc. as soon as he had succeeded in ushering the last of the artists and visitors from the premises. Having pounded out half a column or so of the appropriate praise due the talented performers who had donated their services, the manager-announcer-etc., feeling very sleepy by this time, walked from the studio in the Sherbrooke Telephone Exchange to the offices of the Free Press and Tribune respectively, and there filed his critique.



Having done so, it being now about midnight, he went home.

Catch-as-catch-can

The announcer-manager-etc. of those days jotted down on a pad the numbers each artist intended to perform and then immediately announced said artist and number at the microphone. Most programmes were thus compiled by the catch-as-catch-can method, with many last moment changes of mind on the part of the performers and many unrehearsed and unexpected incidents. This explains why old-time announcers are seldom worried by any untoward happenings in the studio. Let a drunk wander in from the street and mingle with the crowd in the one-room studio; let a soprano hiccup on a top note (having imbibed strong waters with her dinner); let a saxophone fall on the piano keys, or a lady throw a fit—the old-time announcer knew exactly what to do, whether to conceal it from the audience or ad lib it into the show.

No control or mixer panel intervened between the manager-announcer-etc. and his lone colleague the transmitter operator. The studio and transmitter were in almost adjoining rooms and a red light signal system was scarcely necessary. The manager-etc. gent could just walk out of the studio into the transmitter room and say "O.K. Charlie—Shove her on!"—and the show opened.

The hours of broadcasting during which the manager-announcer fellow and the operator were considered as earning their pay in those days are indicated in this further extract from the report quoted above: "CKY's regular broadcasting schedule, until further notice, is as follows:—Mid-day programmes of music and news reports, daily except Sundays from 12.30 p.m. to 1.30 p.m. Evening programmes are broadcast Tuesday, Thursday and Friday of each week, from 8.30 p.m. to 9.45 p.m. or later, as may be found practicable."

Let young announcers reading this conclude that those were easy times, it should be mentioned that in addition to his announcing and journalistic efforts,

the manager laddie spent many hours daily in other activities. These included telephoning musicians and trying to sell them the idea that performing on the radio gratis was (a) a most worthy public service, spreading culture and cheering the isolated and shut-in, and (b) a sure way to fortune through fame to be established at the microphone. To their everlasting credit, many musicians responded to argument (a) and some to (b). There were those, however, who rejected (a) with declarations that musicians have to pay for their board and lodging like other people, and pooh-poohed (b) as being hypothetical and maybe stuff and nonsense. These last made life very hard for the manager-announcer chap, because he was being paid himself and knew how useful money could be.

Having no stenographer, the manager-announcer etc. acknowledged all the fan mail himself; answered the encyclopaedic questions asked by listeners; called at local phonograph stores and borrowed records which he carried back to the studio—his musical ammunition for the following day—; allowed himself to be interviewed by groups of visitors; assisted the operator in placing microphones in churches and other remote control points then growing in number, and otherwise contrived to keep himself out of mischief.

(More next month)

★ BEDARD BLACKOUTS—I



Announcer: "Your talk on 'A Plea for Punctuality' has been cancelled, Professor Zilch!"

—Sketch by Maurice Bedard.



MANITOBA CALLING

VICTOR STAR



Evelyn Gould

Mezzo-soprano Evelyn Gould, outstanding radio singing star, carols for Canadian radio listeners on the "Voice of Victor" programme, every Thursday at 7.00 p.m. C.D.T. Also featured as soloist on the "Voice of Victor" is William Morton, tenor, famous network artist.



RON DEACON BACK

Another CKX and CKY announcer returned to the studios following release from active service is Ron Deacon. Ron was a lieutenant in the 25th Field Regiment and retired after serving 3½ years.

GOOD DEED CLUB

The T. Eaton Company's "Good Deed Club," popular Saturday morning programme by and for children, resumes on CKY at 10.30 a.m. October 7th.

SHE BRAVED WINTER STORM WITH AMBULANCE

Private Ellen Millicent Kerridge, 22-year-old C.W.A.C. ambulance driver from Morden, Manitoba, who is pictured on our inside back cover, was awarded the British Empire Medal in the 1943 King's Birthday honors list in recognition of a courageous feat during a bitter storm of the preceding winter.

Driving her army ambulance through a blinding Manitoba blizzard, with three patients and an assistant, from Portage la Prairie to Winnipeg, she plowed her car through heavy snowdrifts and drove nearly the entire distance with the cab window down in order that she could lean out to obtain better visibility.

To keep the patients warm she cut off the cab heater and directed heat into the ambulance where men were on stretchers. Due to heavy going, the ambulance ran out of gas about fifteen miles outside Winnipeg.

Private Kerridge reached communications and notified army headquarters at Winnipeg. A heavy snow plow and Army Service Corps vehicles were sent out to assist. She saw her patients delivered to hospital and then checked in at the Winnipeg army garage at 2 a.m. Back on parade the next morning she was confined to hospital later in the day with severe cold and neuralgia, but returned two days later to her job at Fort Osborne Barracks.



WIRE SYSTEMS STILL ESSENTIAL

"Radio has proven invaluable on the battlefield, but it has yet to overcome its tremendous drawback — it can be heard by the entire battlefield, friend and enemy alike. So radio messages must be sent in code, and that means time lost in encoding and decoding. And while the walkie-talkie is a great advance over the carrier pigeon, it has not even begun to displace wired communication systems . . ."—Facts Magazine.



Pte. Ellen M. Kerridge, B.E.M.
(See story on page 16)

INVEST IN VICTORY

BUY BONDS-

***Buy More Bonds Than You
Ever Bought Before***

Canada's 7th Victory Loan is a sound investment as well as an obligation. Secured by Canada's vast resources, it offers safe returns. Also, its purchase is a duty owing to those who are doing the fighting. They, too, will buy more Bonds, so it's surely up to us!

. . . CKY and CKX